Annotated 'Troilus and Cressida'

Page 1: ACT 1 :: Scene 1
Line 1: Varlet: Attendant or servant
Line 13 – 28: It's an odd sort of metaphor, but it works, I guess.

Troilus got it baaaaad.

Page 2: ACT 1 :: Scene 2
Line 17 – 18: You don't say!
Lines 55 – 74: This whole exchange is rather rambling. My inner editor wants so badly to chop out the unnecessary chit-chat.

Page 3: ACT 1 :: Scene 2 cont.
Pandarus isn't exactly subtle about trying to set them up, is he?

Line 231 – 245: Laying it on a bit thick, aren't you? I mean, if you're that in love with him you don't need to live vicariously through your niece.
Line 258: Well, she's definitely a woman. Good eye, Pandarus.

Page 4: ACT 1 :: Scene 2 cont.
Aaaand she plays hard to get. Interesting that she decides to test Troilus. Also interesting that the female character gets some agency.

ACT 1 :: Scene 3
Line 20: Well, here's a question: They're supposed to be Greeks, yes? So why are they using the Roman name for their god? Shouldn't it be Zeus, not Jove? They used the name Jupiter earlier, and said Juno instead of Hera. Lack of research on Shakespeare's part or just dumbing things down for his audience?
Line 45: Arrrrgh, they wouldn't say Neptune, dammit. Poseidon!
Line 65 – 66: The axletree on which heaven rides... This imagery is not consistent with Greek mythology at all. The concept of a central tree holding up the world and heaven was from Norse myth; Yggdrasill. The Greeks didn't have a world-tree.

Page 5: ACT 1 :: Scene 3 cont.
Line 168: HEPHAESTUS!

I find the portrayal of Achilles and Patroclus really odd here. Mythological sources always show them as valiant heroes—and yes, Greek heroes were usually a tad arrogant and vain—but this outright vilification of him is sort of off-putting. Especially since it all seems to be because of what he and Patroclus get up to in their tent. I suppose this play is a product of its time, but in ancient Greece it was very common for men to have male lovers. It wouldn’t have been seen as deviant behaviour.
Line 229: I give up. Fine, use your Roman names. Whatever.

Page 6: ACT 1 :: Scene 3 cont.
Okay, so let me get this straight… They want to send out the less-than-stellar guy to fight Troy's best to shame Achilles into getting off his ass. Because that plan couldn't possibly go wrong.

Page 7: ACT 2 :: Scene 1
Line 20: Murrain: literally "death". Also a cattle disease.

Page 8: ACT 2 :: Scene 2
Line 51 – 52: Ah, Hector, the voice of reason. You know I never understood why an entire city would go to war just to keep a woman they abducted. A married woman, no less. It just seems a really stupid reason to allow your city to be besieged.
Line 80: All right, so this is all revenge for a captive aunt? Seriously, here's an idea: Stop taking captives. This'll just keep escalating.
Line 100: Enter crazycakes. But for a mad-woman, she's awfully on-point. Funny, that.

Page 9: ACT 2 :: Scene 2 cont.
Line 147 – 162: This basically all boils down to "She's so pretty, please can I keep her?"
Have you maybe, just maybe, considered asking her?

ACT 2 :: Scene 3
Line 5 – 6: Just say no to Blood Magic. Summoning demons always ends in tears.

Page 10: ACT 2 :: Scene 3 cont.
Line 64: Rude.
Line 120 – 136: This needs a z-snap. All hail sassmaster Agamemnon.